BBC-1
CAMERA SCRIPT

2317/9512

"DR WHO"

(VV)

'THE INVASION'

by

DERRICK SHERWIN

Tx68

EPISODE ONE

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CREW: 9

FRIDAY 20th SEPTEMBER 1968 STUDIO: D

10.30 - 1.00 ..... Camera rehearsal (+ TK6)
1.00 - 2.00 ..... LUNCH
2.00 - 7.00 ..... Camera rehearsal (+ TK6)
7.00 - 8.00 ..... DINNER
8.00 - 8.30 ..... Line up
8.30 -10.00 ..... TELERECORD: VTM/6LT/47017

EDITING: Sunday 22nd September 1968

TRANSMISSION: Saturday 2nd November 1968

RUNNING ORDER

PAGE	SHOTS	SCENE	CHARACTERS	CAMS/BOOMS
1.	STANDARD OPENING TITLES on film TK1			s.o.f.
1.	TK 2.	Tardis floats back together again.		s.o.f.?
1.	5-15	L. INT. TARDIS	DR/JAMIE/ ZOE	1A,4A,3A A1,B1
3/4.	TK.3.	Dark side of the moon		
3/4.	TK 4.	Model Tardis in space. Light		
5.	17-27	2. INT. TARDIS	DR/JAMIE/ ZOE	1A,4A,3A, A1, B1
5.	TK 5.	Light grows brighter		
7.	TK 6.	Light brighter still.		
8.	TK 7.	Screen filled with light		
8.	TK 8.	Screen bursting with light		
8.	TK 9.	Tardis dematerialises as rocket explodes. Country field. Tardis materialises		
9.	29-34	3. INT. TARDIS	DR/JAMIE/ ZOE	1A,3A, A1, B1
10.	TK 10.	Cows		
10.	TK 11.	Panorama of countryside		
12.	TK 12.	Field. TRIO appear out of invisible Tardis. Hitch lift in lorry. Lorry hides. Through guard post. TRIO out and into fields. DRIVER killed by guards. TRIO hitch lift in car. London street.		

PAGE	SHOTS	SCENE	CHARACTERS	CAMS/BOOMS
21.	36-	7. EXT. TRAVERS' HOUSE.	DR/JAMIE/ ZOE	3B, B2
21.	37	8. INT. TRAVERS' HOUSE	DR/JAMIE/ ZOE	2B, A2
21.	38-41	8A. EXT. HOUSE	DR/JAMIE/ ZOE/ISOBEL	3B, 4B, 2B B2,
23.	42-52	8B. INT. LIVING ROOM	DR/JAMIE/ ZOE/ISOBEL	4B,1B,3C C1
23.	42	RECORDING BREAK 1 in middle of scene		
28.	52	RECORDING BREAK 2. at end of scene		
28.	53-	9. INT. HALL	DR/JAMIE/ COMP.VOICE	2B, A2 stand mic
29.	53	RECORDING BREAK 3. at end of scene		
30.	54-	10. INT. LIVING ROOM	ZOE/ISOBEL/ DR/JAMIE	3C, C1
31.	54	RECORDING BREAK 4. at end of scene		
31.	TK 13.	DR and JAMIE to I.E. building		
31.	56-	11. INT. I.E. RECEPTION	DR/JAMIE/ [illegible]	1C, C2
32.	56	RECORDING BREAK 5. at end of scene		
32.	57 - 63	11A. INT. I.E. RECEPTION	DR/JAMIE/ COMP. VOICE	3D, 2C, 4C B3
35.	TK 14.	DR/JAMIE being watched from rooftop by TRACY and BENTON		
35.	64	RECORDING PAUSE 1. at end of TK		

PAGE	SHOTS	SCENE	CHARACTERS	CAMS/BOOMS
36.	65-67	15. INT. VAUGHN'S OFFICE	PACKER/VAUGHN	4D,2D,3E, C3, B4
37.	67.	RECORDING PAUSE 2. at end of scene		
37.	68-69	16. INT. CORRIDOR	JAMIE/DR	
37.	68.	RECORDING PAUSE 3. in middle of scene.		
38.	69.	RECORDING PAUSE 4. at end of scene.		
38.	TK 15.	TRACY/BENTON		
38.	71	18. INT. CORRIDOR	DR/JAMIE PACKER/GUARDS VAUGHN	1D, C4, B4
40.	71	RECORDING PAUSE 5. at end of scene.		
40.	72-90	19. INT. VAUGHN'S OFFICE	VAUGHN/PACKER/ DR/JAMIE	4D,1E,3E, C3, B4
45.	TK 16.	PACKER/DR/JAMIE in corridor. DR/JAMIE outside door in alleyway		
47.	92-95	21. INT. VAUGHN'S OFFICE	VAUGHN/ Cyber Dir.	1E, 4E,3E, B4
48.	96-98	END ROLLER + SLIDES		2

"DR WHO AND THE INVASION"

SERIAL 'VV'

EPISODE ONE

1. STANDARD OPENING TITLES on film s.o.f.

2. SUPER t/j slide: "THE INVASION"
take it out.

3. SUPER t/j slide: "By DERRICK SHERWIN"
take it out.
3A. SUPER t/j slide: "EPISODE ONE"
FADE TK 1

Run on to next TK (Stay on black, edit out later)

4. TK 2

Tardis floats back together s.o.f.
in one piece

MIX:

/A1, B1, 1A, 4A, 3A/

1. INT. TARDIS. DAY

5. 1 A 16(defocussed) (A1, B1)
MCS DR. in chair.
(Electronic fuzz on him.)

(THE CAM. IS DEFOCUSSED AND AS ITS PICTURE SHARPENS WE SEE THE DR. SEATED IN HIS CHAIR WHERE WE LEFT HIM BEFORE THE TARDIS BROKE UP IN THE PREVIOUS STORY)

6. 4 A
M 2-S JAMIE/ZOE
(Electronic fuzz; fade fuzz.)

(JAMIE AND ZOE ARE BY THE CONTROL COLUMN, HOLDING ON TIGHTLY.)

JAMIE: It worked! Hey Doctor - we're all right!

(THE DOCTOR LOOKS ROUND HIM SUSPICIOUSLY, THEN HEAVES A SIGH OF RELIEF, RISES / AND WALKS TO HIS TWO COMPANIONS.)

7. 3 A 24 (on rise)
MS DR.
He rises and moves L to 3-S

DOCTOR WHO: Yes .... we'd better just check though ...

(HE BEGINS TO WANDER ROUND THE CONTROL METERS CHECKING METERS AND DIALS)

ZOE: Are we actually on our way Doctor, or are we stuck somewhere?

DOCTOR WHO: Just a minute .... we'll have a look. /

8. 4 A
MCU lever pressed.
TILT to DR.

(On to Page 3/4)

14. TK3

(WE SEE A PICTURE OF SPACE, IN THE DISTANCE, THE DARK SIDE OF THE MOON, RIMMED IN IRRIDESCENT LIGHT.)

15. 1 A 35 /
DEEP 3-S

JAMIE: Where are we? What's that?

ZOE: The Moon, isn't it, Doctor?

DOCTOR: Yes, the dark side. We seem to have stopped in space ....

(HE BUSIES HIMSELF AGAIN AT THE CONTROL PANEL)

16. TK 4.

MODEL SHOT: SPACE

The Tardis suspended in space in the foreground of the picture with the Moon, dark side, in the background rimmed in an eerie, irridescent light.

17. 1 A 35
DEEP 3-S

(On to Page 5)

/1A,A1, B1/

2. INT. TARDIS. DAY.

(A1, B1)

(ZOE IS LOOKING AT THE MONITOR.

JAMIE IS WITH THE DOCTOR)

ZOE: I remember seeing this before -

JAMIE: What is it?

(HE IS LOOKING AT THE SCANNER SCREEN)

DOCTOR WHO: Ssh! What's that light patch on the Moon's surface - can you see it?

18. TK 5.

(WE GO IN CLOSE ON THE MONITOR AND SEE AN INDISTINCT 'SHAPE' ON THE DARK SURFACE OF THE PLANET) (IT STARTS TO GROW) /

19. 4 A
CU ZOE

(on to Page 7)

(AS THEY WATCH, THE LIGHT GROWS DISTINCTLY BRIGHTER AND APPEARS TO GET NEARER)

20. 3 A 35
DEEP 3-S
DR. comes around into f/g.

ZOE: It's getting bigger! It's moving towards us!

DOCTOR WHO: It's a missile!

21. 1 A 35
DEEP 3-S
DR. R f/g.

JAMIE: What?

ZOE: A missile Jamie! Someone has fired a missile at us.

(SHE GOES TO THE DOCTOR'S SIDE)

Oh come on Doctor - let's get out of here.

DOCTOR WHO: Don't fluster me Zoe!

(HE TAKES OUT ANOTHER PRINTED CIRCUIT FROM THE PANEL)

ZOE: What's wrong?

DOCTOR WHO: It's the landing circuit, it's jammed - that's why we stuck here.

22. TK 6.

(ZOE LOOKS AT THE MONITOR AGAIN AND WE SEE THAT THE APPROACHING LIGHT IS MUCH BIGGER NOW)

23. 1 A 35
DEEP 3-S a/b

ZOE: You only have a few seconds!

HMS

(On 1, Shot 23)

JAMIE: Come on Doctor! Quickly!

DOCTOR WHO: Do be quiet!

(HE SHAKES THE PRINTED CIRCUIT FURIOUSLY THEN SLAMS IT BACK INTO IT'S PLACE IN THE PANEL. HE FLICKS A SWITCH BUT NOTHING HAPPENS)

24. TK 7. ZOE: Doctor. Hurry!! /

(THE SCREEN IS BEGINNING TO FILL WITH THE APPROACHING LIGHT NOW./

25. 4 A
DEEP 3-S
(Camera shake)

THE DOCTOR BANGS THE PANEL FURIOUSLY.

WE HEAR THE GRINDING NOISE OF THE TARDIS AS IT BEGINS TO TAKE OFF, A PAINFULLY SLOW EFFORT ...)

We'll never make it! We're too late! /

26. TK 8.

(WE SEE THE SCANNER AGAIN AS THE APPROACHING ROCKET LIGHT ALMOST FILLS THE SCREEN) /

27. 4 A
DEEP 3-S
ZOOM to DR.
(Camera shake)

(TRIO AT CONTROL PANEL)

28.

TELECINE: 9.

Space. Model Shot.

The TARDIS dematerialises just as the rocket explodes. The screen is filled with the white light of the explosion ...

TELECINE: 9. (cont.)

A field.

In contrast to this last violent image, we come out of peak white to see a peaceful, country scene - cows chewing the cud in a field.
One of the cows' moo in alarm.

NEW ANGLE
The TARDIS materializes in the middle of the field, in a somewhat haphazard fashion.

3. INT. TARDIS. DAY.

29. 1 A 35 /A1, B1/
MS (Camera shaking) FLOOR. TRIO fall into shot. (Cam. stops shaking.)

(ALL THREE OF THE TIME TRAVELLERS FALL INTO SHOT ON THE FLOOR AS THE TARDIS BUMPS TO A HAULT. AS SOON AS THEY SETTLE JAMIE TURNS TO THE DOCTOR)

JAMIE: (SARCASTIC) I think we've landed.

DOCTOR WHO: Sorry about that Jamie - you allright Zoe?

30. 3 A 35 (on rise) ZOE: Think so ... /
MS Control Panel TRIO rise and come forward

(THEY ALL GET UP FROM THE FLOOR)

JAMIE: Well at least we weren't blown to pieces by that rocket!

ZOE: But who would want to fire a missile at us? Surely they'd make sure first who we were?

DOCTOR WHO: Perhaps they knew.

(On 3, Shot 30)

ZOE: The question is, was the object we saw on the other side of the moon in this time zone or not?

JAMIE: It could still be there you mean.

DOCTOR WHO: Yes ...

(ZOE IS LOOKING AT THE SCANNER NOW - SHE LAUGHS. THE DOCTOR AND JAMIE TURN TO HER AND WE SEE THAT SHE IS LOOKING AT THE SCANNER. THE PICTURE IS OF A C.U. OF A COW STARING CURIOUSLY INTO CAMERA)

31. TK 10

32. 1 A 35
M 3-S on DR's move PULL BACK to DEEP 3-S

DOCTOR WHO: We're obviously not on the Moon anyway.

JAMIE: No, back on earth again! What's the matter with the Tardis Doctor - it seems to be going wrong all the time now.

DOCTOR WHO: It merely needs an overhaul Jamie, like any machine.

ZOE: But if you haven't got the spare parts ...?

DOCTOR WHO: We'll have to find some way of manufacturing them - it really depends entirely on where we've landed and when. Now, let's have a look ...

33. TK 11

(HE LOOKS AT THE SCANNER AGAIN. THE COW HAS NOW LEFT THE FRAME AND WE SEE A PANORAMIC VIEW OF THE SURROUNDING COUNTRYSIDE)

34. 1 A 35
DEEP 3-S a/b.

DR: Ah, yes it Could be the twentieth century. And it looks like England, see the rain clouds. If I'm right, we could try looking up my old friend Prof. Travers, unless, of course, he's a schoolboy or a babe in arms.

- 10 -
(on to Page 12)

(On 1, Shot 34)

(HE SAYS THIS ALMOST FONDLY)

DOCTOR WHO: (cont) ... yes ... Hm! Come on Zoe, we'll tell you about the Yetis on the way.

PAN DR. L to 1st circuits PAN him R to 2nd circuits

(HE TURNS BUT TURNS BACK ALMOST IMMEDIATELY AND GOES TO THE CONTROL PANEL)

Mustn't forget these must I.

(HE TAKES THE TWO FAULTY CIRCUITS OUT OF THE PANEL AND IMMEDIATELY THE TARDIS VANISHES) LIGHT Q. BLACKNESS

JAMIE: Och, Doctor, you might've warned us - where's the door ...?

(THERE IS A CRASH AS JAMIE COLLIDES WITH SOMETHING)

DOCTOR WHO: Come on Jamie - hold my hand, both of you ...

35.

TELECINE: 12.

Field.

The field is apparently empty then the DOCTOR JAMIE and ZOE appear all together as though coming out of a door.

NEW ANGLE

C.U. of a cow, alarmed, it moos loudly and runs off.

NEW ANGLE

The trio again. They laugh at the cow's antics and then walk off.

↓

1 move to	1B (Isobel's)
2	2B (Hall)
3	3B (Door)
4	4B (Isobel)
B	B2
C stay on	C1

STRIKE TARDIS

(Studio continues Page 21)

TELECINE:

Road.

This is a narrow country road. We see a lorry travelling fast towards the camera. It zooms round a bend out of sight.

NEW ANGLE

The DOCTOR, JAMIE and ZOE walking along the road. They hear the approaching lorry behind them and immediately stand in the road waving to the driver and thumbing a lift. The lorry shudders to a hault beside them. The DOCTOR goes to the DRIVER's side of the lorry.

DOCTOR: I wonder if you could help us, we .....

DRIVER: Are you trying to get out?

DOCTOR WHO: We're trying to get to London - are you by any chance ....

DRIVER: Get in!

DOCTOR WHO: That's very civil of .....

DRIVER: Shut up will you and get in!

The DOCTOR is affected by the urgency in the man's tone and ushers JAMIE and ZOE into the cab. The lorry immediately races off down the road.

NEW ANGLE

We see two motor-cyclists riding at high speed down the country lane.

NEW ANGLE

The lorry pulls off the road onto a cart-track. It disappears into the surrounding trees.

NEW ANGLE

We see the lorry stop. The DRIVER gets out and looks back anxiously down the lane. The DOCTOR appears at the door of the cab.

DOCTOR WHO: Something wrong?

DRIVER: Get out - we'd better get clear of the lorry. Come on.

He goes. The DOCTOR, JAMIE and ZOE follow him off into the undergrowth.

4. EXT. HEDGEROW : STUDIO : DAY

(We see the DRIVER come into shot amongst the bushes. The trio join him.)

JAMIE: Hey, what's going on? Why are we hiding?

DRIVER: Company security were on my trail.

ZOE: Which company?

DRIVER: Oh, come on, there's only one Company!

DOCTOR WHO: I'm sorry - but we're strangers here you see.

DRIVER (INCREDULOUS) strangers? You're not from the community then?

DOCTOR WHO: No.

DRIVER: Then how d'you get into the compound?

DOCTOR WHO: Well, that's a long story.

ZOE: This community you talked about, are they prisoners here then?

DRIVER: Those who haven't gone over to the Company are yes. Not that they say you can't leave the compound - they just make it pretty impossible without passes.

JAMIE: But you can go in and out?

DRIVER: I managed to get in all right - but getting out might be just a little more difficult.

DOCTOR WHO: This company - what do they do?

DRIVER: International Electromatics - surely you've heard of them?

DOCTOR WHO: No. We've been a little out of touch.

DRIVER: You must have been! They're the biggest electronic manufacturers in the world - you can hardly buy a piece of equipment that isn't theirs.

(He looks up startled as we hear the approaching motor cycles)

DRIVER: Duck!

(They all obey his urgent order. The noise of the motor cycles fades)

ZOE: What is this place, this compound?

DRIVER: They've set up a whole community of their own - factories, houses, a vast network of industrial complexes. All of the local people have been bought out - most of 'em have joined the company. The others .....

ZOE: What about them?

DRIVER: My people haven't been able to trace 'em.

DOCTOR WHO: You're people?

(THE DRIVER REALISES HE HAS MADE A SLIP, HE CHANGES THE SUBJECT)

DRIVER: Should be safe now. We're not far from the guard post - you three had better keep out of sight in the lorry. I'll try to bluff our way out. Come on.

(HE GOES. JAMIE AND ZOE LOOK AT THE DOCTOR. HE SHRUGS. THEY FOLLOW THE DRIVER).

TELECINE:

Road : Ext : Guard Post

A GUARD is standing outside the guard hut, by the barrier. We see over his shoulder as the lorry approaches. It stops, the GUARD walks up to the DRIVER's window. The DRIVER flashes his pass, the GUARD looks at it, then back to the DRIVER, a moment of indecision; he nods to the DRIVER and steps back.

The GUARD lifts the barrier and the lorry drives through. As soon as the lorry is through another GUARD comes hurriedly out of the hut and goes to the first GUARD. We hear the sound of approaching motor-cyclists. The GUARDS turn.

TELECINE:

Ext. Road

We see the lorry come to a hault by the side of the road.

The door opens and JAMIE, ZOE and the DOCTOR get out. The DRIVER leans out. We hear the sound of approaching motor bikes. DRIVER looks alarmed.

DRIVER: They're right behind us! Go on - lose yourselves!

He indicates the fields beyond the road.

DOCTOR WHO: Yes - well thank you for ...

DRIVER: Go on, get lost!

The DOCTOR and the TWO YOUNGSTERS do as they are bid and clamber over the hedge into the field.

NEW ANGLE

The motor cycles approaching.

They draw up beside the lorry. The TWO SECURITY GUARDS dismount. One of them goes immediately to the lorry and searches it. The other comes to the DRIVER.

GUARD: Pass!

The DRIVER hands him his pass. The GUARD scrutinises it.

GUARD: You are to come back with us for questioning.

DRIVER: Oh come off it! That pass is in order isn't it?

GUARD: Don't argue.

The other GUARD comes back from searching the lorry. He shakes his head indicating that he has found nothing in the lorry.

GUARD: (TO DRIVER) Follow us.

DRIVER: Oh no, I'm not going back inside the compound and there's nothing you can do to make me.

The GUARDS exchange a look - sinister and decisive. One of them takes his gun from his holster.

GUARD: You will come back with us!

He points the gun at the DRIVER who looks at it in amazement. A tense pause.

DRIVER: We're not on I.E. property now - you've no authority.

The GUARD clicks a shell into the chamber. A pause as the DRIVER considers his chances.

DRIVER: Sorry - you want to hold me, you get onto the police. See you.

He grins at the GUARD and turns. As he does so the GUARD pulls the trigger and fires the gun at him. He is thrown violently against the side of the lorry by the impact of the bullet. He turns, an incredulous look of disbelief on his face. He staggers along the length of the lorry. The GUARD fires a second time. This time the DRIVER falls, upsetting a box of eggs which are on the back of the lorry. As he drops to the ground the eggs spatter about his prostrate body.

TELECINE:

Ext. Main Road.

The DOCTOR, JAMIE and ZOE standing by the roadside thumbing a lift. A van stops and picks them up and drives off into the distance. As it leaves the shot we stay on a sign indicating "LONDON"

Mix through to TRIO coming up London residential street

V.V. EP. ONE
RE TYPE
8.8.1968

7. INT/EXT. TRAVER'S HOUSE. DAY

36. 3 B 35 /B2/

MS DOOR
TRIO enter as directed

(THE DOCTOR, JAMIE AND ZOE COME INTO SHOT OUTSIDE THE FRONT DOOR. THEY LOOK AT THE NAME ON THE DOORBELL - IT READS 'WATKINS')

DOCTOR: That's odd - Watkins...

JAMIE: Must have the wrong house.

DOCTOR WHO: Well the telephone directory said number 18. We'll ask.

(HE PRESSES THE BELL)

8. INT. TRAVER'S HOUSE. HALL. DAY

37. 2 B 35 (on letter box action) /A2/

MS Eyes and letter box.
PAN to phone/pictures on floor. TILT to writing on wall.

(WE SEE THE FRONT DOOR AT THE END OF THE HALL, THE MOTTLED GLASS PANELS SHOWING THE FIGURES OF THE TRIO OUTSIDE. THE BELL IS RINGING INSISTENTLY.)

8A. EXT. HOUSE. DAY

38. 3 B 9 /B2/

CU Bell.
DR gives it insistent ring

(DR. RINGING DOOR BELL)

39. 4 B /

DEEP 2-S
Camera f/g R.
ISOBEL b/g. L.

(On 4, Shot 39)

SEE ISOBEL, HER EARLY TWENTIES, STANDING IN THE POOL OF LIGHT. SHE IS STOCK STILL.
WE HEAR A CLICK.
SHE CHANGES HER POSITION - A POSE.
ANOTHER CLICK.
THE DOORBELL RINGS AGAIN.
SHE LOOKS ANNOYED)

ISOBEL: Shut up! Go away!

(SHE POSES AGAIN.
ANOTHER CLICK WHICH CATCHES HER BEFORE SHE IS FULLY POSED)

(EXASPERATED) Oh .

40. 2 B (on entry)
MS Door. ISOBEL forward. PAN her R to front door

(THE DOORBELL RINGS AGAIN. SHE GOES OUT /

41. 3 B 35 (open)
MS TRIO at door. ISOBEL opens door.

. INTO THE HALL AND GOES TO THE DOOR. / SHE OPENS IT.
WE SEE THE DOCTOR AND THE OTHER TWO STANDING IN THE DOORWAY)

I happen to be trying to work.

(SHE TURNS AND STORMS OFF BACK INTO THE HALL AND THEN INTO THE ROOM. THE TRIO EXCHANGE SURPRISED LOOKS AT THE GIRL'S EXTRAORDINARY BEHAVIOUR. THEY GO INTO THE HOUSE)

(On 3, Shot 41)

DOCTOR WHO: I'm sorry Miss ... we just wanted to ask ...

(THEY GO INTO THE ROOM)

80. INT. LIVING ROOM. DAY.

42. 4 B (on entry) /C1/

MS Door with dummy in f/g. ISOBEL enters. PAN her R to camera on tripod

(THIS ROOM, LIKE THE HALL IS ALMOST BARE OF FURNITURE. IT IS OBVIOUSLY BEING USED AS A PHOTOGRAPHIC STUDIO BY ISOBEL. THERE ARE SEVERAL LIGHT TRIPODS ABOUT THE PLACE AND A CAMERA IN POSITION. ISOBEL IS FIDDLING WITH THE CAMERA. THE DOCTOR, JAMIE AND ZOE ENTER)

ISOBEL: And now it's jammed !

R E C O R D I N G B R E A K 1.
Set in corridor backing. /3 clear to 3C/

---

43. 1 B 35 /C1/

M 3-S at door JAMIE/DR/ZOE PULL BACK to include ISOBEL f/g. R.

DOCTOR WHO: Perhaps I can help?

ISOBEL: D'you know anything about cameras?

DOCTOR WHO: A little ... let me see.

ISOBEL: I had it on automatic shutter.

DOCTOR WHO: Taking pictures of yourself? /

44. 3 C 9

CU ISOBEL

(On 3, Shot 44)

ISOBEL: Yes, then you interrupted me and the stupid thing jammed! Have you come to see my Uncle? He's not here. Who are you? Friends of his? / A fellow nut?

45. 1 B 35
M 2-S fav. DR.
with ISOBEL f/g R.

DOCTOR WHO: May I answer one question at a time?

ISOBEL: Be my guest. Hey, be careful of that, it cost me a fortune.

DOCTOR WHO: Don't worry - it's a very simple mechanism. Who is your uncle? /

46. 3 C 35
M 4-S fav.
JAMIE/ISOBEL
PULL BACK as
ISOBEL advances
to get dummy f/g L.

ISOBEL: Professor Watkins.

DOCTOR WHO: Then Professor Travers doesn't live here?

ISOBEL: He did - he left about a month ago. Gone to America for a year with his daughter.

JAMIE: Oh great!

ISOBEL: My uncle worked at the Cavendish labs. He wanted to do some work so Professor Travers said he could use his daughter's lab. here. / I moved in because I got kicked out of my studio last week!

47. 1 B 9 (on turn)
CU ISOBEL at
dummy

DOCTOR WHO: What field of science is your uncle in?

ISOBEL: Oh I don't know - he's in applied physics or something. / Always messing about with computers and things. A complete nut.

48. 3 C 35
DEEP 4-S

HMS (On 3, Shot 48)

DOCTOR WHO: Yes? ... How fortunate! He might well be able to help us. Is he at home?

ISOBEL: No.

49. 1 B 35
M 2-S ISOBEL/DR.
fav. ISOBEL
PULL BACK with her to 4-S

JAMIE: Well where is he? /

ISOBEL: How do I know? I'm not his keeper.

(SHE TURNS TO THE DOCTOR WHO HAS FINISHED WITH THE CAMERA)

Fixed it?

DOCTOR WHO: Yes.

ISOBEL: Great - thanks.

(SHE NOTICES ZOE)

Hey! That's dolly gear! - want to pose for me?

PUSH IN as group move u/s.

ZOE: (CONFUSED) What?

ISOBEL: Go on, stand up there in the light.

(SHE LEADS ZOE OFF AND POSITIONS HER)

PULL BACK and CRAB R. to get lamp in f/g. R. As ISOBEL moves d/s. Keep others L and R rear

DOCTOR WHO: Er ... Miss ...

ISOBEL: Isobel. What? That's it - put your arms up ... right ...

(SHE MOVES BACK TO HER CAMERA THEN STARTS TO ADJUST THE LIGHTS)

(On 1, Shot 49)

DOCTOR WHO: Isobel ... Yes. Have you no idea when your uncle will be back?

ISOBEL: Nope! He left about a week ago and I haven't seen him since.

JAMIE: A week!?

HOLD 3-S ZOE/JAMIE DR. Let ISOBEL exit L.

ISOBEL: Yes, he was prattling on about some new invention or something and having the chance to develop it. Keep still now .../

50. 3 C 35
DEEP 3-S. JAMIE/DR. b/g. L. ISOBEL f/g R.

(SHE MOVES TO HER CAMERA AND TAKES A PHOTOGRAPH OF ZOE)

Great ... hold it ...

DOCTOR WHO: Can't we get in touch with him?

ISOBEL: I tried. I wanted to borrow a couple of quid in a hurry and I rang them - they said he wasn't available for phonecalls.

DOCTOR WHO: Who?

ISOBEL: I don't know ... International Electric something or other .../

51. 1 B 9
CU ZOE

52. 3 C 35
DEEP 3-S a/b.

ZOE: International Electronatics?/

ISOBEL: Probably ...

(ZOE BOWS AS SHE IS BID)

(On 3, Shot 52)

LET DR/JAMIE
go L.
HOLD 2-S
ZOE/ISOBEL

DOCTOR: If your uncle has gone to work for these people, surely you can get in touch with him.

ISOBEL: You can try telephoning but I doubt you'll get any job. Phone's in the hall, and the number's scribbled on the wall.

DOCTOR: Thank you.

(HE AND JAMIE GO OUT INTO THE HALL. ZOE MOVES TO FOLLOW.)

(On to P. 28)

(On 3, Shot 52)

ISOBEL: Don't go - I don't often get the chance of photographing a model.

ZOE: Oh ... allright.

Let GIRLS exit R.

ISOBEL: Let's find you some gear.

(SHE MOVES TO BEHIND THE SCREEN WITH ZOE)

R E C O R D I N G B R E A K 2.
Backing out. ZOE to change.

---

9. INT. HALL. DAY.

53. 2 B 35 /A2/

MS JAMIE and wall.
TILT DOWN with JAMIE to C 2-S with DR.

(THE DOCTOR IS DIALING A NUMBER, TAKING NOTICE OF THE NUMERALS PENCILED ON THE WALL) (voice from stand mic)

DOCTOR WHO: 3....4....2.

JAMIE: Suppose this is the same company that driver talked about?

DOCTOR WHO: I'm sure it is.

JAMIE: Well then, they could've ...

DOCTOR WHO: Jamie, don't go jumping to conclusions! All the same, it is a bit odd that ... Ah!

(WE HEAR THE DISTORT OF THE VOICE ON THE TELEPHONE ANSWERING FROM THE OTHER END.

(On 2, Shot 53)

IT IS MECHANICAL IN
ITS PRESENTATION, FEMALE
- LIKE A TELEPHONE OPERATOR)

COMPUTER: (DISTORT) International Electromatic Company. State your business.

DOCTOR WHO: Oh ... I wish to speak to Professor Watkins please ...

COMPUTER: One moment ... Party not available.

DOCTOR WHO: Oh, yes, but you see this is rather important and I ...

COMPUTER: Party not available.

DOCTOR WHO: But I must ...

COMPUTER: Party not available.

DOCTOR WHO: It's an automatic answering device!

COMPUTER: Party not available.

DOCTOR WHO: Oh shut up you stupid machine!

(HE FURIOUSLY SLAMS
THE PHONE DOWN)

JAMIE: Well, now what?

DOCTOR WHO: Nothing for it but to go there ourselves.

(HE TURNS AND GOES BACK
INTO THE LIVING ROOM)

R E C O R D I N G B R E A K 3.
Reset backing in. ZOE complete change.

---

10. INT. LIVING ROOM. DAY.

54. 3 C 35 /C1/

DEEP 2-S
ZOE/ISOBEL

DR/JAMIE join
for 4-S

(ZOE HAS CHANGED NOW INTO SOME MODERN CLOTHES PART OF WHICH IS A LONG FEATHER BOA. ISOBEL IS ARRANGING LIGHTS AS THE DOCTOR AND JAMIE ENTER.)

ISOBEL: That's great ... super ...

(SHE TURNS AS SHE HEARS THE DOCTOR ENTER)

Any luck?

DOCTOR WHO: No, they have a rather simple minded computer answering service!

ISOBEL: I warned you. What do we do now?

DOCTOR WHO: Jamie and I will go to this place. Come on you two.

ZOE: No thanks - I'll stay here.

JAMIE: Hey, you look like a chicken with all those feathers on!

DOCTOR WHO: Come on Jamie ... Oh, the address.

(On 3, Shot 54)

ISOBEL: That's scribbled on the wall too.

PUSH IN on 3-S as DR leaves.

JAMIE: Don't you ever write anything down on paper?

PUSH IN on 2-S as JAMIE leaves

ISOBEL: I'd only lose it if I did, writing it on a wall's safer - can't lose a wall can you?

(SHE GRINS AT THEM AND THEN TURNS BACK TO HER WORK)

Now then ... arms up a bit ... head down ... good ... eyes slightly to me ...

R E C O R D I N G B R E A K 4.
Set in computers. Cam.1 to 1C; Boom C to C2
Other cameras to hiding positions.

55.

TELECINE: 13.

London Street. Day.

We MIX through from the end of the previous scene [illegible] to see JAMIE and the DOCTOR walking down the street.

NEW ANGLE

C.U. of the entrance to the 'I.E.' offices.
They pause at the door, read the Company nameplate and go in.
We let them go out of shot then PAN across to see the other side of the road.
In a window of a building opposite we see a MAN watching. We ZOOM IN to see him close.

56. 1 C 35

VLS Computer Reception Hall.
DR/JAMIE enter and move u/s

(On 1, Shot 56)

11. INT. I.E. RECEPTION. DAY.

/C 2/

(THIS IS A MODERN, CLEAN CUT INTERIOR - STERILE AND FUNCTIONAL.
THERE IS NO FURNITURE APART FROM THE SEATS WHICH FACE THE COMPUTER RECEPTION MACHINE.
THERE ARE FOUR OF THESE, EACH WITH ITS ONE MICROPHONE PLACED BEFORE IT.
THERE ARE NO PERSONEL.
THE DOCTOR AND JAMIE COME INTO SHOT.
AS THEY DO SO WE SEE AN ELECTRONIC EYE ON ONE WALL GLOW WITH LIGHT AND AUTOMATICALLY FOLLOW THEM.
(THIS LOOKS RATHER LIKE THE AIR BLOWING DUCT OPENING OVER AN AIR LINER SEAT, WITH HEXAGONAL GRID AT THE MOUTH. IT WAS UNIVERSAL MOVEMENT.)
THE DOCTOR APPROACHES ONE OF THE COMPUTER RECEPTION MACHINES FURIOUSLY)

R E C O R D I N G B R E A K 5.
B - B/3
2 - 2C, 3 - 3D, 4 - 4C

11A. INT. I.E. RECEPTION;

57. 3 D 35
MLS end computer
DR/JAMIE enter R.

DR: Oh no!
JAMIE: What is it? /B 3/

DOCTOR WHO: Another stupid computer! An automatic receptionist!

(HE SITS ON ONE OF THE SEATS FACING A MACHINE. HE PRESSES A BUTTON AS DIRECTED TO DO BY THE OPERATION NOTICE BEFORE HIM. THE MACHINE IMMEDIATELY COMES INTO OPERATION. THE VOICE IS IDENTICAL TO THE ONE HE HEARD PREVIOUSLY OVER THE PHONE)

(On 3, Shot 57)

58. 2 C 9
CU DR.

COMPUTER: International Electromatic Company - state your business. /

59. 4 C
CU computer working

DOCTOR: I wish to speak with Proffessor Watkins. /

COMPUTER: One moment ...

(THE COMPUTER WHIRRS SMOOTHLY INTO ACTION TAPE HEADS BEHIND GLASS PANELS REVOLVING STOPPING, STARTING)

60. 2 C 35
M 2-S DR/JAMIE

...Party not available. /

61. 4 C
CU computer workings

DOCTOR: Then I wish to speak to someone in authority! /

62. 2 C 35
M 2-S DR/JAMIE

COMPUTER: Your request will be considered and your appointment arranged. Please state your name and address. /

DOCTOR: That's no good, I want to see someone now!

COMPUTER: I am sorry - all personel are engaged.

DOCTOR: I insist! This is an emergency!

COMPUTER: State the nature of the emergency.

V.V. E. ONE
RE TYPE
8.8.1968

(On 2, Shot 62)

DOCTOR: It's a personal matter.

COMPUTER: Personal Matters have no emergency status. Please state your name and .... /

63. 3 D 35 (on turn)
M 2-S DR/JAMIE

(THE DOCTOR SWITCHES THE MACHINE OFF IN FURY)

DOCTOR: Stupid, inhuman, diabolical inventions!

JAMIE: Well ...? What now?

DR X's L.
HOLD 2-S

(THE DOCTOR HESITATES, STILL FURIOUS ABOUT THE INDIGNITY OF BEING BEATEN BY A COMPUTER, HE HAS A DETERMINED LOOK IN HIS EYE NOW)

As they move
PAN to machine
and TIGHTEN
to see movements.

DOCTOR: Come on!

(HE TURNS AND WALKS DETERMINED TOWARDS THE DOORS. JAMIE IS BEWILDERED)

/Run TK/

JAMIE: What? Hey, where're you going?

DOCTOR: There must be someone in the building besides this stupid machine! Come on!

(THEY GO)

V.V. EP. ONE
RE TYPE
8.8.1968

Shot 64.

TELECINE: 14.

Ext. Rooftop. Day

We see the men who have been watching JAMIE and the DOCTOR from the rooftop. TRACY is taking a photograph with a polaroid camera. As soon as he has done this, BENTON comes into shot.

BENTON: H.Q. are checking now. Where are they?

TRACY: Gone round the back - down the side alley.

BENTON: That's a dead end isn't it? So they've got to come out this way.

TRACY: If they come out!

He rips the print from the back of the camera.

R E C O R D I N G P A U S E 1.
1 - 1C (Corridor); 2 - 2D (Vaughn), 3 - 3E (Vaughn)
4 - 4D (Vaughn) C - C3 (Vaughn) B - B4 (Vaughn)

(PACKER NODS AND TURNS)

R E C O R D I N G P A U S E 2.
C - C4 (Corridor); 1 - 1D (Corridor)

---

16. INT. CORRIDOR. DAY.

68. 1 D 35 /C4/

MLS corridor
JAMIE/DR enter

PULL BACK with them.
1st door closes.

PULL BACK further to Pos. C
2nd door closes in front of cam.

(JAMIE AND THE DOCTOR ARE IN THE CORRIDOR NOW, THE ALLEY DOOR CLOSED BEHIND THEM)

(HE LOOKS CAREFULLY ABOUT THEN INDICATES TO JAMIE TO FOLLOW HIM. THEY MOVE OFF UP THE CORRIDOR, THEY HAVEN'T GONE MORE THAN A FEW STEPS WHEN A TRANS-PARENT WALL SLIDES RAPIDLY ACROSS BLOCK-ING THEIR PATH. THEY TURN BUT IMMEDIATELY ANOTHER GLASS WALL SLIDES ACROSS, TRAPPING THEM IN A GLASS PRISON. JAMIE TRIES TO STOP THE SECOND WALL)

/SFX SMOKE/

R E C O R D I N G P A U S E 3.
1 - 1D (up passage)

---

69. 1 D 35 /C4/

CU smoke nozzle
As smoke emerges
TILT to JAMIE/DR on floor

IMMEDIATELY THE GLASS PRISON STARTS TO FILL WITH GAS. WE SEE IT ISSUING FROM VALVES IN THE WALL. THEY BEGIN TO STRUGGLE AND SHOUT BUT THE GAS RAPIDLY FILLS THE CHAMBER AND OVERCOMES THEM. THEY BOTH STAGGER AGAINST THE GLASS WALLS AND COLLAPSE ON THE FLOOR.

15. INT. VAUGHN'S OFFICE. DAY.

65. 4 D /C3 B4/

CU Monitor
ZOOM OUT on
direction to
DEEP 2-S
PACKER/VAUGHN.

(On monitor
Cam 1 C, reverse
scanned DR/JAMIE
walk up corridor.)

(OPEN ON A MONITOR ON WHICH WE CAN SEE A CONTIUATION OF THE LAST SHOT. AS THE DOOR STARTS TO OPEN AND JAMIE AND THE DOCTOR APPEAR, WE PULL BACK TO SEE VAUGHN AND PACKER. VAUGHN IS A CALM, CONFIDENT, SMART AND RESPECTABLE TYCOON TYPE. HE IS FULL OF QUIET CHARM, URBANE AND WELL MANNERED. PACKER IS HIS CHIEF SECURITY OFFICER. BLUNT, COLD AND APPARENTLY WITHOUT EMOTION. THEY BOTH WATCH THE SCREEN AS THE DOCTOR AND JAMIE ENTER. VAUGHN TURNS CALMLY BACK TO HIS DESK AND WE SEE THAT HIS OFFICE IS LIKE THE RECEPTION HALL OF THE BUILDING - COLD FUNCTIONAL BUT SMART. HE SITS AT HIS DESK)

PACKER: Well?

VAUGHN: The same two?

66. 2 D 16 PACKER: Yes./
MCU VAUGHN

(A PAUSE, VAUGHN CONSIDERS)

67. 3 E 24 VAUGHN: Deal with them!/

MS PACKER
PAN him to door

WE GO IN CLOSE ON THEIR PRONE FIGURES)

R E C O R D I N G P A U S E 4.
Clear smoke

Shot 70.

TELECINE: 15.

Ext. Roof-top

TRACY is still watching below.
BENTON joins him.

BENTON: Right, let's move.

TRACY: H.Q.?

BENTON: Yes - they've run a check. They want those two - top priority.

TRACY: Right - let's get 'em.

They leave the shot.

18. INT. CORRIDOR. DAY

71. 1 D 35 / C 4 /

Group shot fav. DR/JAMIE DEVELOP as directed

(THE DOCTOR AND JAMIE ARE STILL IN THE GLASS PRISON BUT THE GAS HAS CLEARED NOW. WE SEE TWO ARMED SECURITY GUARDS IN THE FOREGROUND. PACKER APPROACHES. HE PRESSES A BUTTON ON THE WALL AND THE TWO GLASS PANELS SLIDE AWAY. HE MOVES TO THE TWO PRONE BODIES AND TURNS JAMIE OVER WITH HIS FOOT. JAMIE IMMEDIATELY COMES TO LIFE AND GRABS PACKER'S FOOT,

(voice from B4)

alright.

(Shot 71, on 1)

TWISTS IT AND THE MAN STAGGER OVER IN A HEAP ON THE FLOOR. THE SECURITY GUARDS RUSH FORWARD PREVENTING THE STILL DAZED JAMIE FROM PERSUING HIS ATTACK)

PACKER: Wait!

(THE SECURITY GUARDS STAND SLIGHTLY ASIDE AS PACKER RISES FURIOUSLY TO HIS FEET)

PACKER: This'll be my pleasure.

(HE ADVANCES MENACINGLY TOWARDS JAMIE. AS HE APPROACHES WE HEAR VAHUGHN SILKY VOICE COMING OVER AN INTER-COM SYSTEM)

VAUGHN: (V.O. DISTORT) Packer...

(PACKER STOPS)

...Bring them to my office.

PACKER: But I haven't interrogated...

VAUGHN: (V.O. DISTORT) Packer... please do as I say - without question.

(HIS VOICE IS STILL CALM BUT CARRIES AN OBVIOUS MENACE. PACKER DOESN'T LIKE THIS BUT HE IS OBVIOUSLY SCARED OF VAUGHN)

PACKER: Yes sir.

(PACKER MOTIONS TO THE TWO GUARDS TO BRING THE DOCTOR AND JAMIE. JAMIE HELPS THE DOCTOR TO HIS FEET AND THEY ARE HERDED OFF BY THE GUARDS)

R E C O R D I N G P A U S E 5.
Set in 2 chairs. C - C3, 1 - 1E, 2 - 2B (Roller)

---

19. INT. BAUGHN'S OFFICE. DAY.

72. 4 D /C3 B4/

LS VAUGHN by window.
PAN him L to 4-S
Take him to chair into DEEP 3-S f/g R.

(VAUGHN IS STANDING AT THE WINDOW LOOKING OUT OVER THE PANORAMA OF LONDON BELOW HIM. HE TURNS INTO CAMERA, A BENIGN SMILE ON HIS FACE. WE PULL BACK TO SEE PACKER BRINGING THE DOCTOR AND JAMIE IN)

VAUGHN: Thank you Packer. Do sit down gentlemen.

(HE COMES FORWARD TO THE DOCTOR AND JAMIE AND INDICATES TWO SEATS)

VAUGHN: You can go Packer.

PACKER: BUT... Mr Vaughn...

VAUGHN: Thank you, Packer ...

(VAUGHN FLASHES HIM A LOOK AND PACKER IMMEDIATELY BREAKS OFF. HE TURNS AND GOES OUT)

VAUGHN: I must appologise for Packer's crude devotion to duty but your method of entry into our building was rather unconventional wasn't it?

(On 4, Shot 72)

JAMIE: Aye, but there was no need for ..

DOCTOR WHO: Jamie, Jamie ... . (TO VAUGHN) I think perhaps it is we who should apologise Mr ....?

73. 1 E 9
CU VAUGHN

VAUGHN: Vaughn. Tobias Vaughn - I'm the managing director of International Electromatics.

VAUGHN: Your business must be very pressing to force you to such extremes.

74. 4 D
CU DR.

DOCTOR WHO: It is.

75. 1 E 9
CU VAUGHN

VAUGHN: Concerning Professor Watkins?

76. 3 E 16
C 2-S JAMIE/DR

JAMIE: How did you know?

VAUGHN: My computer,

reported directly to me.

DOCTOR WHO: I see.

77. 1 E 9
CU VAUGHN

VAUGHN: You've gone to an awful lot of trouble for nothing. The Professor is at present working on an experiment and refuses to see anyone.

78. 4 D
MC2-S JAMIE/DR.

(On 4, Shot 78)

JAMIE: We only want to talk to him.

79. 1 E 9
CU VAUGHN

VAUGHN: . Perhaps I can help?

80. 4 D
MC 2-S JAMIE/DR

DOCTOR: No, I don't think...

JAMIE: Oh come on Doctor - they're only a couple of old electronic circuits, surely a place like this..

81. 3 E 16 (on action)
CU legs. DR kicks
JAMIE

(THE DOCTOR IS GLARING FURIOUSLY AT HIM AND JAMIE DRIES UP, REALISING THAT HE HAS OPENED HIS MOUTH OUT OF TURN AGAIN)

82. 1 E 9
CU VAUGHN

VAUGHN: Electronic circuits? My technicians are the best in the world, I'm sure they'd be able to assist you. Show me the circuit.

83. 4 D
DEEP 3-S
VAUGHN rises

DOCTOR WHO: Well I...

VAUGHN: Please, I'd like to help.

(HE SMILES URBANLY AT THE DOCTOR AND HOLDS OUT HIS HAND FOR THE CIRCUITS.

(On 4, Shot 83)

THE DOCTOR RELUCTANTLY PRODUCES THEM FROM HIS POCKET. VAUGHN TAKES THEM AND GLANCES AT THEM. HIS EYES NARROW SLIGHTLY AS HE REALISES THAT THERE IS SOMETHING QUITE UNIQUE ABOUT THEM) /

84. 1 E 9 (lift up)
CU VAUGHN examining circuits

VAUGHN: As you say, rather complex. However, I'm sure we'll be able to help you. /

85. 4 D (on move)
M 3-S VAUGHN moves d/s to drawer

DOCTOR: Oh, yes thank you.

(HE IS OBVIOUSLY NOT HAPPY ABOUT GIVING VAUGHN THE CIRCUITS)

VAUGHN: I'll have them sent to our workshops immediately.

DOCTOR WHO: How very kind.

VAUGHN: Not at all. Proffessor Watkins is a valued colleague - any friend of his...

(HE SMILES AND PLACES THE CIRCUITS ON THE DESK. HE TAKES ONE OF SEVERAL SMALL TRANSISTOR RADIOS FROM A PILE AND TURNS TO JAMIE)

Do you have one of these young man?

86. 1 E 24
MCU VAUGHN

JAMIE: Eh? No, what is it? /

VAUGHN: Surely you've seen them about? They're disposable transistor radios - one of our latest products, Most popular, we've sold ten million in this country alone. Here... / (cont...)

87. 4 D (on hand over)
M 3-S a/b

(HE HANDS IT TO JAMIE)

VAUGHN: (cont) ...compensation for the treatment you received from the worthy Packer.

JAMIE: For me? How does it work?

(HE PRESSES A NOB AND IMMEDIATELY A POP TUNE BLARES OUT. THE DOCTOR WINCES, REACHES OVER AND PRESSES THE OFF BUTTON)

88. 1 E 9
CU VAUGHN

DOCTOR WHO: And that's how you turn it off Jamie! /

VAUGHN:
Now, if you'll excuse me, I'm afraid I have an urgent appointment./

89. 4 D (on move)
M 3-S
PAN them to door
VAUGHN returns d/s from door

DOCTOR WHO: Yes, yes of course. Come on Jamie.

VAUGHN: Packer will meet you and show you the way out ... Mr...er...

(HE TAKES THEM TO THE DOOR)

DOCTOR WHO: Doctor, Yes, Goodbye.

VAUGHN: Goodbye...Doctor.

JAMIE: Thanks for my present.

VAUGHN: Not at all...

(On 4, Shot 89)

90. 3 E 24 (on action)
CU intercom unit
HAND comes in.

(HE CLOSES THE DOOR BEHIND THEM. HE FLICKS A SWITCH ON THE SMALL INTER-COM PANEL)

PACKER VOICE ON BOOM A

VAUGHN: (cont) Packer

PACKER: (OOV) Yes, Mr Vaughn?

(HE TURNS BACK INTO CAMERA; THOUGHTFULLY, HE WALKS TO THE DESK AND PICKS UP THE PRINTED CIRCUITS FROM THE TARDIS AND LOOKS CURIOUSLY AT THEM)

TILT UP with circuit and TIGHTEN to CU

VAUGHN: Show our visitors off the premises.

PACKER: (OOV) Yes, Mr Vaughn

91. TK 16

20. INT. CORRIDOR DAY.

(THE DOCTOR AND JAMIE ARE BEING ESCORTED DOWN THE CORRIDOR BY PACKER HE OPENS THE DOOR WHICH THEY FORCED EARLIER. THE DOCTOR AND JAMIE PASS HIM, ON THEIR WAY OUT)

/4 - 4E/

PACKER: Next time read the notice on the door!

(HE POINTS TO THE WORD 'PRIVATE' ON THE DOOR)

JAMIE: Don't tell me you can read? Hey, what other tricks can you do?

(PACKER GLARES FURIOUSLY AT HIM)

DOCTOR WHO: Jamie...

TK. 16 cont

(DOCTOR WHO HASTILY TAKES THE BOY'S ARM AND LEADS HIM OUT. PACKER SLAMS THE DOOR BEHIND THEM)

TELECINE:

ALLEYWAY:

JAMIE and the DOCTOR are outside the door as it is slammed behind them.

JAMIE: Friendly sort of chap!

DOCTOR WHO: Mmm...

JAMIE notices the DOCTOR'S preoccupation.

JAMIE: Something wrong?

DOCTOR WHO: Yes, that fellow's not what he seems.

JAMIE: What that great ape? Och, he's just a... What're you talking about?

DOCTOR WHO: The normal human rate of blinking is about once every ten to fifteen seconds - Vaughn blinked far less frequently than that!

JAMIE: Aye, and he's got a forked tail, and horns...

DOCTOR WHO: Jamie! I'm not joking. Under all that dram there was something very odd about that man something sinister...Almost... inhuman.

21. INT. VAUGHN'S OFFICE. DAY.

92. 1 E 35 /B4/

MLS VAUGHN at desk. He rises PAN him R to see wall disappear

(VAUGHN IS STILL LOOKING AT THE CIRCUITS. HE COMES TO A DECISION. HE GOES TO AN APPARENTLY BLANK WALL, TAKES OUT A PERFECTLY ORDINARY LOOKING FOUNTAIN PEN AND PRESSES THE CLIP. /

MIX TO:

93. 4 E

L/A MCU Cyber Director

THE TIP OF THE PEN GLOWS SLIGHTLY AND WE HEAR A THEN, ELECTRONIC BUZZ. IMMEDIATELY A SECTION OF THE WALL BEGINS TO SLIDE ASIDE TO REVEAL A SECRET COMPARTMENT BEHIND IT. WE SEE THAT THE SECRET COMPARTMENT CONCEALS A MYSTERIOUS SHAPE BEHIND AN OPAQUE, FLUORESCENT WALL, /

94. 3 E 24

L/A VAUGHN

PATTERNED INTO PANES OF TYPICAL CYBERMEN HEXAGONAL SHAPES, WHICH BEGIN TO PULSATE /

95. 4 E

MCU Cyber Director ZOOM IN to CU

WITH LIGHT AND EMMIT A RAPID CRESSENDO OF ELECTRONIC SOUND AS THOUGH IT WERE COMING TO LIFE...)

96. 2 B

SUPOSE CAM END ROLLER: Q GRAMS

FADE OUT.

(Shot 96 on 2)

ROLLER:

Dr Who
PATRICK TROUGHTON

Jamie
FRAZER HINES

Zoe
WENDY PADBURY

Lorry Driver
MURRAY EVANS

Patrolman
WALTER RANDALL

Isobel
SALLY FAULKNER

Benton
JOHN LEVENE

Tracy
GEOFFREY CHESHIRE

Tobias Vaugh
KEVIN STONEY

Packer
PETER HALLIDAY

Title music by Ron Grainer
and the BBC Radiophonic Workshop

Incidental music by
DON HARPER

Costumes
BOBI BARTLETT

Script Editor
TERRANCE DICKS

Designer
RICHARD HUNT

97. S/impose t/j slide: Producer
PETER BRYANT

98. S/impose t/j slide: Directed by
DOUGLAS CAMFIELD

BBC tv

FADE VISION FADE SOUND